

NO.3

25¢

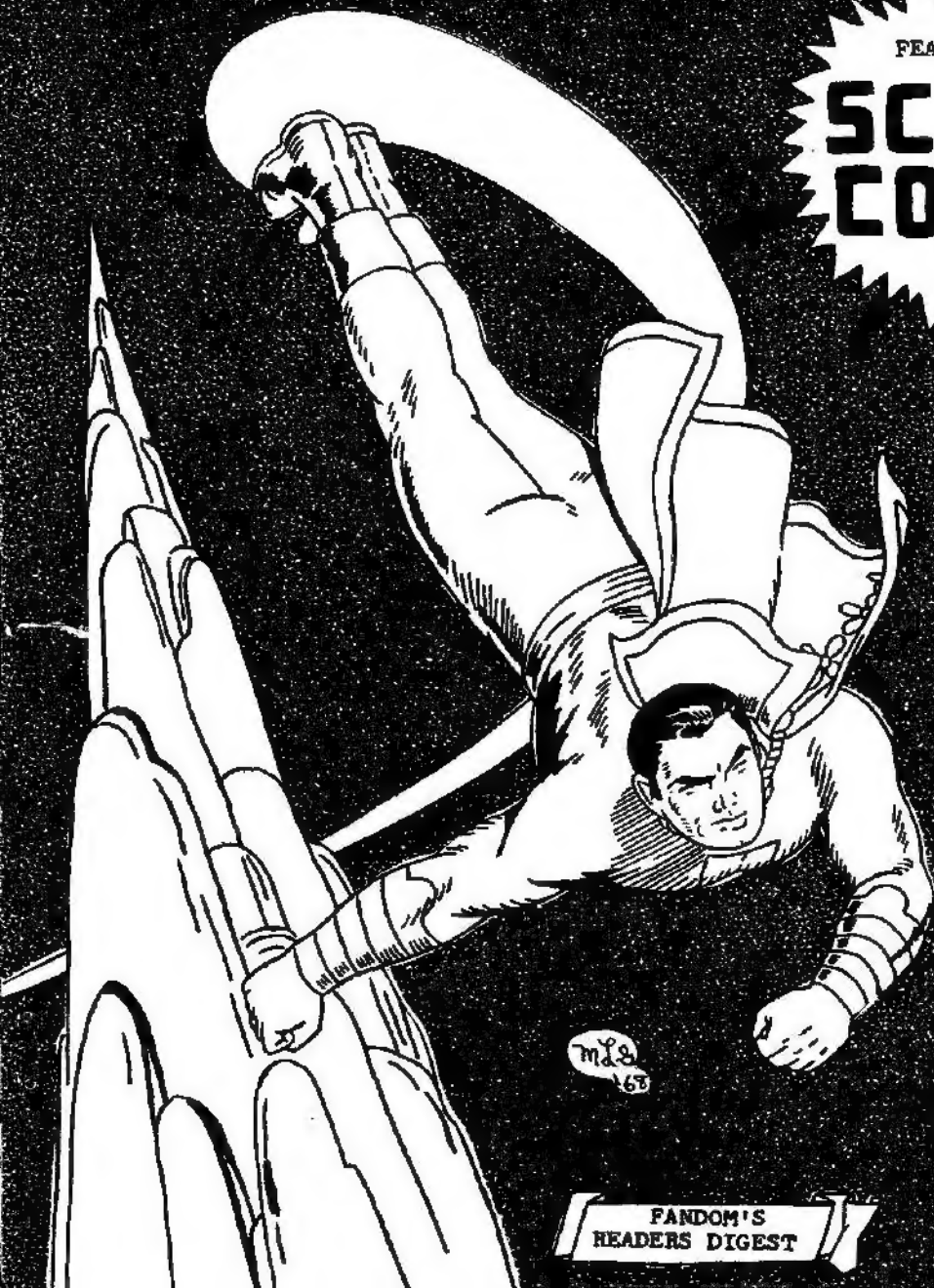
FALL ISSUE

THE COMIC CRUSADER



FEATURING

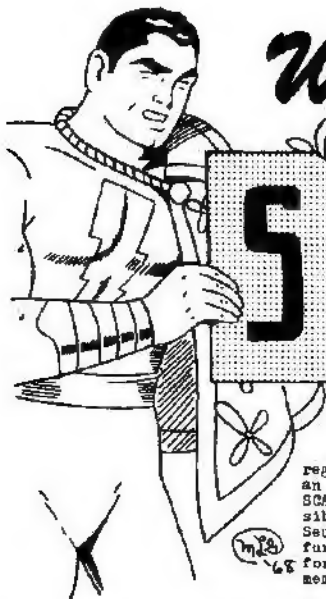
SCARP CON'68



M.S.
1968

Captain Marvel
at the
Rock of Eternity

PANDOM'S
HEADERS DIGEST



WELCOME to the

SCARP CON ISSUE

Well friends, here we are again, with issue #3 of The Comic Crusader. This issue, in addition to the regular features, we present an in depth report on the SCARP con. The man responsible for this con was Phil Seuling and before I go any further, I want to thank him for making July 4-7 such a memorable occasion.

The only real change this issue is the Pros & Cons column.

For this issue only, it is being replaced by the 'con report'. While at the con, I met many people - fans and pros alike. It was a great thrill and I wouldn't have missed it for the world.

Some of you may have heard, either by word of mouth or by other fanzines, that I won Jim Steranko at the SCARP auction.

This is true! Bob Cosgrove, my wife Ellie and I spent an enjoyable hour or two talking with this really great guy. During which, he drew some fabulous pictures that I now have framed and hung in a place of honor, in my home. Thanks a lot, Jim.

Contributors for this issue are: Richard Gramlich, John McEneaney, Pal, Johnny Lawrence, Richard Buckler and my biddy buddy - Bob Cosgrove (The Blue Barber). B.B. is an in joke I'll let you in on. You see, at the con Bob wore this blue, silk turtle neck shirt, which resembled a barber's outfit. So, as Bob likes ass-super heroes, I dubbed him The Blue Barber - defender of the conventioners.

Well, hope you enjoy this issue. I think it's the best yet. Yours truly, *Martin L. Graim*

The Comic Crusader, Vol. 1 #3, Sept 1968. Pub. 4 times a year by Martin L. Graim, Box 132, Dedham, Mass. 02026. As a non profit enterprise for students of comic art. Price 25¢ per copy. No subscriptions please! (Next issue out in Dec.)

Copyright National Periodical Pub. Inc. Copyright Marvel Comics Group Copyright Everett Pub. Inc.

The COMIC CORNER



At last! I'm finally rid of Captain Marvel.

mlg
68



SPOCK & SPOCK

For this issue, I managed to talk my friend Pal into making another contribution. He told me that STAR TREK is one of his favorite shows and that this drawing is taken from a photo he took while watching the show on TV. Pal is also a camera bug.

*Note...For you STAR TREK fans, there is a place in California that is selling all sorts of Star Trek material; film clips, scripts, etc. The address is: STAR TREK ENTERPRISES P.O. BOX 38429 HOLLYWOOD, CA. 90038 (ask for a catalog.)

This Deadman drawing comes to me courtesy of Richard Gramlich (editor of a fanzine called SYNOPSIS). He and another fan named Giarretano did the art and even though a lot of other fanzines feature drawings of Deadman, this struck me as being one of the better ones. I believe you can order Synopses from Richard at the following address.

Richard Gramlich
141 Elm Ave.
Brookline, N.J.
07601

Thanks for the drawing Rich - MLG

(Copyright National Per. Pub. 1968)



PRESENTING

MR.

Copyright Marvel Comics Group

Written and Drawn
by
Martin L. Greis

Before I get into Stan Lee's con speech, I would like to say the following. At the con and elsewhere I have heard people violently pro or anti Marvel comics. (I myself have always thought hero worship of one company over another, childish and stupid.) Whether you're for or against Marvel, once you've heard Stan Lee speak you have to admire him. He's a real showman and one hell of a speaker.

It was Thursday, July 4, 1968. It was hot in New York. My wife, Bob Cosgrove and I were seated in the Penn Top room of the Statler Hilton Hotel. We were waiting to hear Stan Lee give the opening address at the SCARF con. Stan arrived a little after 3 p.m. and after a brief bout with the speakers' microphones, began to speak.

"I would imagine that those of us who are here, are here because we are interested in comics. I was supposed to talk about comics, the way they were, the way they are and the way they will be; but actually my memory is not notoriously good, so I can't say too much about the way they were - although I guess I was there at the time. I know something about the way they are, but have no more knowledge about the way they will be than anyone else. However, I'm willing to try and guess, if you'll go along with me.

The way they were, first. I started in comics about 30 years ago, as a callow youth. Now I'm a callow old man. In those days the comic magazines desperately needed artists, writers, and letterers. Publishers were just starting and realized they were on to something wonderful. People were buying just about everything they would print. We all know the great old names: Superman, Batman, Capt. America, Capt. Marvel, Human Torch, Sub-Mariner, The Blackhawk, Elastic Man, and the Spirit - there were so many of them. In fact there were some before those, in King Comics and in Famous Funnies. However, I'll just concern myself with the super hero title books. The demand in the super hero line of the 40's was so great that it was almost the reason for the later decline of comics, because the quality never really matched the enthusiasm that was put into those books. You could find people,

who really didn't write well enough to call themselves professional writers, being able to sell everything they turned out to comic publishers, because quality wasn't as important then as it is now. The same went for the artists. A lot of the art work wasn't as good as it might have been, but it was good enough for the people, who at that time, couldn't get enough of comics. Now, by the same token, there were also very great talents in those days. Some fine writers and artists who went on to much better things. Some are still in the business, others have gone on to illustration and advertising. I'm not trying to knock the people in the olden days, since I'm one of them. We all tried to do our best. The big thing wasn't how good a story you could write, but how fast you could turn it out."

Stan went on to tell how various types of magazines had their day. Such as westerns, super hero books, horror and the E.C. line. He speculated that the reason E.C. died was because, in their quest for realism, they perhaps injected some sex and possibly a little too much violence into their books. Plus, Dr. Wertham came along and we all know what happened then. He started a crusade and brought about the end of what Stan referred to as his "First Golden Age".

Stan went on to discuss the period of the 50's and early 60's, when DC had the whole super hero field to themselves. He and his staff were, at the time, trying to turn out magazines that just kids would read - and getting nowhere.

"One day we decided to try something new," said Stan. "Let's try and put out a book that we ourselves might want to read. Let's forget that comics are for ten year olds or whatever. Let's try to think of them as reading matter for more intelligent, more mature people. We started out with 'The Fantastic Four #1'; which, as I look at it now, wasn't the greatest magazine in the world either. But it was quite a departure from what had been published up until that time and our mail showed it. The letters we used to receive asked 'Where's my subscription?' or 'Why are the staples out of the binding?' Now, literally hundreds of fan letters started coming in to our office each month. Now it's reached the point where it's hundreds a day, but at that time, hundreds a month was fantastic. We didn't need a building to fall on us. We said, 'Gee - were on to something here.' You people wrote to us and told us what you liked and what you didn't. One of the lessons we learned was, no matter how mature you try and make the stories - no matter how realistic and adult you try and make them - if it's a super hero story the characters have to have costumes. In the first two issues of 'The Fantastic Four' we had them in business suits, but the mail came in and said, 'Your magazine is terrific. It was dif-

MARVEL



ferent. It was exciting. It's going to sweep the country, but you've gotta put 'em in costume.' After reading a few hundred letters like that, issue #3 had them in costume."

Stan began talking about how Marvel owed a great deal, of whatever success they've had to the fans. He told of the complaints they had when they first started doing continued stories and how, now, most of the fans prefer them. It was also stated, that no letter coming into Marvel is ever disregarded.

Stan had talked about the past and the present of the comics. He now began to talk of the future of comics. "We're doing our best to improve our comics. Unfortunately, for us, the competition is also doing their best. I hope the quality of the books is getting better, right down the line. About the comics of tomorrow. My feeling is that the comic mag itself is a legitimate form of communication and entertainment. It is as legitimate, let's say, as television or the motion picture is. It involves words, pictures and stories, as does both. In the motion picture, the picture is moving - that's a great asset. In comic books the pictures stay where they are and you can look at them over and over again - that also is a great asset. You can carry a comic book with you. You see a picture once in a movie and you're finished. So, you see, there are pros and cons. I think the reason movies are reviewed in newspapers and all that comics get is a once a year meeting like this, goes back to when comics weren't written too well. People still think of them as children's entertainment."

Stan's contribution to tomorrow's comics is trying to do new things. Things like encouraging amateurs and trying to establish a place for apprentices and to encourage them. Marvel is also trying to institute new magazines which will contain the work of people who aren't quite first rate artists and writers. They're hoping to get enough gummin' in these magazines, so the public will read them. The fact that these magazines are the work of beginners will be mentioned, in hopes that readers will be as interested in their careers as the folks at Marvel are.

So ended Stan Lee's address, but there was a short question and answer period afterward. (Bob Cosgrove will cover that in his part of the con report.) A surprise for Stan came, when Phil Seuling presented him with a special SCARF plaque. Stan was mobbed, after leaving the speakers podium, but he was nice enough to let me take a picture of him holding his plaque. I found Stan a man you can't help but like. He certainly is a Mr. Marvel.



CON-FUSION*

(SCARP Convention - 1968)

(* FUSION - The coming together of masses.)

Written by...Bob Cosgrove

Art & Insertions by...Martin Grein

Even though I hadn't hit the sack until two o'clock the previous night, I was still up bright and early the next morning to meet merry MLC and his wife Ellie, at the train station. By the time we pulled in at Penn Station, 4 hours later, I had taken a blood oath that next year we would fly the American way. Shortly thereafter, we reached the hotel, and checked into the friendly Statler Hilton. The spacious Hilton was conveniently located in the center of the Bowery. Marlen and the sewerage renovation center, in addition to being only a three mile walk to the theater area. After explaining to the hotel clerk that I had NOT changed my name from COSARUE, I was ushered into my spacious single on the eleventh floor. On my way up, I noticed various beer cans strewn throughout the brightly candle-lit corridors. That night, Martin, Ellie and I went to see SPACE ODYSSEY. I won't spoil the fun ending by reporting on that here. (MLC - It was at the movies that a series of events began, that made me believe B.C. was a loser. He lost his wallet and after a frantic search, found it behind his theater seat.)

Next morning, the hotel roosters awakened me, and I called merry Marty to see if he had had breakfast. Having fed the starving masses, we arrived at the con about 15 minutes after it had opened, and were issued our tickets by Smiling Phil Seuling. To our left was a display of all the top comic heroes, past and present: painted exclusively for the con by Gray Morrow. Then, having passed the guard (who had a definite problem), Marty, the porter (Ellie), and myself began gawking at the display of original Cenniff, Raymond, Foster, Walker, etc. Having completed our rounds of the art, the merry one and myself entered the dealers room, where the first one to accost me was my good friend, Dick Buckler. Who, I might add, was accompanied by his lovely sister. Dick and Marty were soon drawn into a debate on the relative merits of Space Guardians headgears.

Whilst the mystic one stopped off, in his never ending search to find a copy of Atomic Mouse, yours truly moped around the dealers room until he ran in fan artist Steve Fritz. Just then Dick Buckler popped up again, and he and Steve immediately began displaying their artwork, along with another fan artist, whose name escapes me. All three cornered Dick Giordano, (Buckler already had gone pro), who commented on their work. When everyone was thru, I asked Dick to give me some help with my own work, which he graciously did. By this time the merry one had returned from his sojourns and began snapping pictures of Dick teaching me how to draw. As it was about time for Stan Lee's speech, we all adjourned to the main room, where Phil introduced Stan as "A man who needs no introduction."

After commenting at his disappointment in not being able to listen to the usual praising introduction, Stan began a battle with the mike which he ultimately had Mark Banerfield disconnect, to the cheers of the crowd. After talking on the exact opposite of what he was supposed to, Stan took questions from the crowd, which went a bit like this:

"Mr. Lee, why do you hold back information from the fans?"

"Well mainly because it spoils the surprise, and also because half the time we don't know ourselves. The next FF is due at the printers in 3 days, and unless I talk with Jack about it before that, the little block that tells what's coming will have to read: 'Next isn't Don't miss the most spectacular Fantastic Four story ever!'"

"Stan, the trouble with the FF is that there's too much SF. Why don't you cut it out?"

"Well, Jack is a SF bug, and the SF in the stories is inserted by him. The readers haven't complained, and I like it, so it'll stay." (Applause from the crowd, midst cries of "Save the science fiction.")

"Did you have any trouble with Captain Marvel?"

"Well, you probably know that some cheap publisher put out a ridiculous Captain Marvel book. (Laughter) One day Marty Goodman said to me, 'Stan, if anyone puts out a CM book it ought to be Marvel.' I said, 'But Marty, they'll sue us for every cent we've got.' He replied, 'I've talked to the lawyers and they say we'll win.' They did sue, but we paid them off or something."

"Mr. Lee, how do you get away with 'Not Brand Echh'?"

"We're friendly with all our competitors." (More laughter)

"What about Sue's baby?"

"Oh, that. Well, Jack and I spent many hours on that. More than we usually do... Well, I wouldn't say hours. Minutes maybe. The baby will be born, everyone will say how cute he is, and then Sue will be dumped from the story, with Crystal taking over. About Crystal tho'...I haven't yet figured out her powers...Everytime I ask Jack, he says 'Stan, she's an elemental.' Lee commented in a tone that suggested Jack meant 'Stan, it's elementary.'"

"Mr. Lee, if you had an unlimited budget and unlimited time, how would you do things differently from the way you do now?"

"Well," began Lee, "I'd do it like Playboy does with.... (realizing what he has said) maybe get Jack Davis to do the art (dirty smile)...I'd spend more time on the writing and art, use glossy paper...and I think I'd get the stories in type." At this point, the pro-hand-lettering crowd reacted by grumbling, and Lee, to the amusement of all, cried "WAIT A MINUTE! Maybe NOT on the lettering." And as the grumbling grew louder, taking the stance of someone deeply offended by the suggestion: "I WOULDN'T EVEN CONSIDER IT!"

"Mr. Lee, it was rumored that Steve Ditko left Marvel because of a personal conflict with you. Would you care to comment on that?"

"(Under his breath) Not really. Actually, that's another of our 'Famous Marvel Mysteries.' I respect Ditko, as an artist, as a creative talent, and as a guy. But while I liked him, I got the impression he wasn't exactly enchanted by me. One day he just came in and said he was leaving. I don't know why. I think I'm pretty lovable, really."

At this point, fearless Phil Seuling interrupted Stan to present him with a special SCARP plaque. Afterwards, the Marvel big man answered a few more questions, and then left the podium, where he was immediately mobbed by autograph seekers. However, Mr. Lee made a fast getaway, only to return shortly afterwards as a surprise addition to the panel that discussed the job of the editor, headed by National's Dick Giordano. After introducing himself, Dick introduced the other members of the panel-- "On my left is Wally Wood, publisher of WITZEND; Gil Kane, from National comics, and now editor of the SAVAGE book; Roy Thomas, assistant editor at Marvel; to my right, Dick Sherry, from the syndicate that distributes Kerry Drake, etc., my drinking buddy at National, Joe Orlando; and... (pausing meaningfully) a man who NEEDS NO INTRODUCTION, (laughter) and if he did, I'd be damned if I'd be the one to give it--Stan Lee, from Marvel. (Hysterical laughter)"

When the audience calmed down, Dick said to Mr. Wood-- "Wally, I know you both edit and publish Witzend, and this must create certain problems. Would you like to say something about that?"

"Well Dick, first of all, I'm not going to publish Witzend anymore. Bill Pearson is taking over with #5. As for problems--there are many, but I don't think this is the place to go into them. As an editor, I'm here as an anti-editor. I feel an artist is his own best editor. The editor who edits BEST edits LEAST."

Gil Kane, who was next, was the first to disagree: "Don't allow any freedom at all. If you want something specific, everyone is a means to your end. I believe in tight control. You need a grand plan or you become disorganized."

Other than Dick Sherry, who talked about his problems as a syndicate boss and why Stan Lee was having trouble syndicating Spiderman, the other artists and editors mainly disagreed or agreed with Kane.

Next came the questions and answers, the best of which are reproduced here:

"Mr. Lee, do you have trouble editing your own scripts. Are you inclined to be more severe on Roy than yourself?"

"Well, actually all scripts are edited to fit the art better. However, you tend to be more impressed with someone else's writing talents and more critical with your own. I edit my own scripts more than anyone else's, and I suspect most good editor-writers do."

"Mr. Kane, did you have anything to do with that Lee Marvin cover?"

"Well...uh...Yes!"



(Continued - page after next.)



Wally Wood - Gil Kane



Will Eisner (rear) Tom Pagan



Al Williamson



Leonard Starr



Lee Falk



Costume Ball Heroes

PHOTO-PAGE



"Will Savage return? Will there be a companion mag?"
 "Yes. Maybe. I can't say any more than that. Everything's very tentative." (MLG - I got a chance to speak to Mr. Kane and he told me there should be a Savage book by summer's end, and that its companion book would be titled Gil Kane's Fantastic Worlds. I found Mr. Kane a rather soft spoken, deliberate individual. I agree 100% in what he's doing with Savage. Many people fail to realize his book is a combination of an adult paper back and the comic book media. I believe many have judged Mr. Kane too harshly, because of the violence in his magazine.)

"Mr. Giordano, there was less talk about war in later issues of Hawk and Dove. Was this on purpose?"

"Definitely we shouldn't editorialize."
 "Boy, as editor of another magazine--WHEN AND IF IS ALTER-EGO coming out?"

"Well, I'm doing my best. I have been working on it off and on. About half the issue is a very frank interview with Gil Kane here. I have to type everything over and over--A few days ago I married a girl who's going to type it for me. I'll do anything to get it out. It'll be out in a few months. I'm not doing much editing and I'm no longer enthused about the type of Alter Ego I was putting out. It'll change with my tastes. I'm sort of a minor league Hugh Hefner. Hugh has his own fanzine that he puts in what he likes too." At this point a fan asked Gil Kane about the violence in Savage. Mr. Kane explained that he was trying for pulp literature, and that violence is just a frame of mind. If he were going to put out a line, obviously it wasn't going to be a sadistic romance book. The panel broke up at this point, and the fans rushed forward at the speakers. Not wishing to be crushed in the mob, that again surrounded Stan, I ran over to talk with another gent I spotted, Wally Wood, who talked with me about Witzend and was kind enough to do an anime sketch for me. I then made my way over to speak with fan-booster Dick Giordano. While Dick sketched Garge Steel for me, he talked about Charlton and his new problems at National. During the conversation, I happened to mention

CHAMPION. (Anything for a plug - eh Cosgrove.-MLG) whereupon Dick made a few comments on the mag, which, whether he knows it or not, was a great source of gratification to me. One wonders if the complimentary copies one sends out are read, or merely find their way to the wastebasket. It's always gratifying to learn that fan efforts are appreciated.

At this point, while Martin was chatting with Jim Steranko, I walked over to listen to Stan Lee, who was chatting with a small group of fans. When one fan complained that Capt. Marvel shouldn't be using earth-slang, such as gosh, Stan whipped out a note pad and penned, "Roy--Capt. Marvel doesn't say 'Gosh'."

When another fan commented on what a good villain in the Abomination was, Stan agreed, and said that he had forgotten about him, and crawled "Bring Back Abomination" on his note pad. "How fast is John Romita?" someone piped up. "John is fast, but he's a perfectionist. He'll have everything done beautifully, then he'll think of something a little bit better and before I can stop him, he'll erase the whole panel and start over."

Stan also commented on reader reaction to the dumping of Jane Foster, the nurse in Thor. He said the readers hated it. It was the worst mistake they ever made.

The conversation broke up when we were told it was time to present the Alley Awards. The awards, this year, went to Stan Lee - Best editor & writer, Jack Kirby - Best pencil artist, Joe Simon - Best inking artist, Hall of Fame awards - Comic Book - Carmine Infantino (Adam Strange) Hall of Fame award - Newspaper - Hall Foster (Prince Valiant) Like last year, Stan was modest in accepting his own award and the other Marvel awards. He praised the efforts of the other companies, saying that if they keep on going the way they are now - he may not get invited next year. However, his comments on Jack Kirby praised him to the sky. (Continued on Page 1 of ditto sheet)



(Larry Ivie's Altron-Boy)





THE FIRST ANIMALS

Written and Drawn
by
Mortin L. Grais

Part
3



The Mighty Atom

Here is the final installment of "The First Animals". With this chapter I'll deal with the progress of the cartoon super hero from the 1940's to the 1960's and their future, if any.

THE MIGHTY ATOM
Not really a super animal, but not a true human hero either. This was The Mighty Atom, the super powered pixie. I believe he first appeared in Tick Tock Comics, but this is only a guess for my reference material comes from an I.W. reprint comic. Like many of the super animals, the Mighty Atom became super by shouting a magic word. The word - Pick-a-peck-o-pixies. When this phrase was said Pete the pixie would, in a flash of lightning, become endowed with super strength and the power to fly. The thing that made this comic unique was the background. Being a pixie and living with other pixies, the most common object could start an adventure. A seltzer bottle. For instance, could be used as a well, but it could also cause a flood that would bring Mighty Atom into action. This strip was handled well and was a popular one in its day.



The Firefly

THE FIREFLY
The Human Torch of the animal world. When meek Freddy said the magic words "Take Fire" he became a mighty meteor of flame known as The Firefly. During his career, his flame was two colors - green and like the Human Torch, red. He usually fought bug menaces and was rather a well done parody on the Torch. His stories appeared in Animal Fables and was published by, of all companies, EC. *Note... It was in this comic that EC's only super hero first appeared. Moon Girl made her debut in Animal Fables #7.

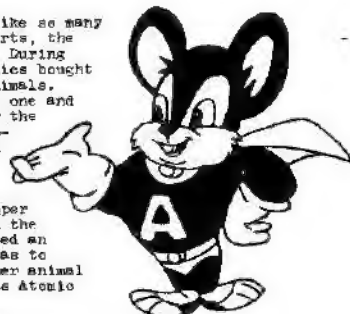
BEE-29

This hero was the Spy Smasher of the animal world. In fact even his costume resembled Spy Smashers. Appearing in Latest Comics, published by Palace Promotions Inc, Bee-29 led a squadron of bees against the Axis insects. His kind of stories were typical of the kind being turned out during the war.



Bee-29

In the late 40's, like so many of their human counterparts, the super animals died off. During this period Charlton Comics bought the rights to certain animals. Captain Marvel Bunny was one and they published him under the name of Magic Bunny; substituting the magic word Alizam for his former word Shazam. However, Charlton didn't just publish stories about super animals of the past. In the early 50's Al Pego created an animal super hero that was to rejuvenate the whole super animal line. This character was Atomic Mouse.



Atomic Mouse

ATOMIC MOUSE
Once a servant of the evil Count Gatto, Atomic Mouse was endowed with a miraculous pill that gave him super powers. Whenever he took a U-235 pill (which he kept in his belt container) it gave him atomic energy to fly, see through walls and the strength of an army. This character was one of the most popular super animals and during his hey day commanded a large reading audience. His foe, Count Gatto, was quite popular too. So much so, that he was even featured in a solo story now and then. The whole Atomic Mouse concept was a good one. An atom mouse against an evil cat who, by the way, had hypnotic powers. Also the stories were written at an intelligent level, so they would appeal even to an older reading audience. It is interesting to note that Charlton's Timmy the Timid Ghost debuted in an Atomic Mouse story, in Atomic Mouse comics #5. So popular was Atomic Mouse that Charlton decided to cash in on it. They created other animals with atomic powers.



Atomic Rabbit

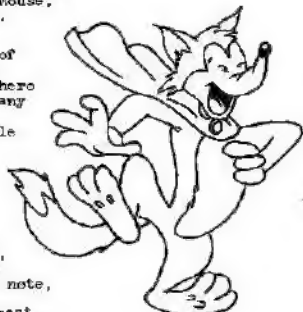
ATOMIC RABBIT
Much like Atomic Mouse, except he ate a carrot cube to get his super powers. He got these from a carrot patch where he grew his atomic carrots. His foe was a fox who was always menacing Rabbitville. This fox was aided by two little foxes and always gave Atomic Rabbit a run for his money. Like Atomic Mouse, Atomic Rabbit was by Al Pego.

ATOMIC FOX

Not really an offshoot of Atomic Mouse, Atomic Fox, I believe, was another animal hero bought up by Charlton when many comic lines were failing. The character's original title was Super Fox and he didn't need a pill to give him powers. He was just super.

As you can see, the super animal field was dominated by Charlton during the 50's. However today, Timmy the Timid Ghost is the only remaining character, of note, from that era.

Today they're gone. Almost all the super animals of the 40's and 50's have disappeared into limbo. Now, other than the TV



Atomic Fox



Super Goof

super animals like Underdog, there are perhaps only two new super animals - Super Goof and Super Turtle.

SUPER GOOF

From Walt Disney, in 1967, came the first book published about a super animal since the demise of Atomo Mouse. Super Goof was in reality Goofy. He acquired his super powers by eating a peanut shaped vegetable called a goober, which he grew in his garden. Seconds after eating one, a costume would appear on him and he would have all the powers of Superman. He was sometimes aided by his brilliant nephew, Gilbert.

SUPER TURTLE

Written as a cartoon filler for D.C. comics, Super Turtle was a parody on Superman. When Super Turtle wasn't in costume, he wore glasses like Clark Kent. For fillers, these Super Turtle stories were cleverly done and a lot more laughable than the "Dig What's Coming" fillers that replaced them.

It is a shame, that in the sophisticated world of comic reading, that someone other than Walt Disney hasn't come out with a new animal super hero. I, for one, think it would be a pleasant change to laugh again at a FIRST INHUMAN.



Super Turtle

Copyright National Periodical Pub. Inc.

HAWKMAN Headgear

by John Lawrence

Since January of 1940, when Hawkman made his debut in Flash Comics #1, there have been a number of changes in his headgear. The following depicts those changes.

Drawing #1 - 1940

Dennis Neville version. Issues 1-3 had the headpiece on top of the head in most panels. The only time the mask appeared over the face was in a down angle shot.

Drawing #2 - 1940-45 Sheldon (Shelly) Moldoff version. Shelly swiped from Alex Raymond and many Hawkman panels look like Flash Gordon.

Drawing #3 - 1944

First Joe Kubert version. Mask stiff looking, but Kubert's figures are great.

Drawing #4 - 1946-47 John Chester Kozlak version. Cartoonish - mask looks like part of Hawkman's face.

Drawing #5 - 1946

Kubert gives mask flare. Some of the best Kubert art turned out in this period.

Drawing #6 - 1947

Everett Raymond Kintner version. Another Alex Raymond swapper, but this version is smoother than Shelly's. Much like Raymond's work on Flash Gordon during 39-40.

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(9)

(10)

(11)

(12)

(13)

Drawing #7 - 1948

Kubert streamlines the headpiece. Beak on mask almost gone.

Drawing #8 - 1948-49

The most drastic change of the Hawkman headpiece takes place when Kubert gives Hawkman a cloth mask. This is the last change before Flash Comics are discontinued.

Drawing #9 - 1961

Hawkman is back in his own book, for a Brave and Bold tryout. Kubert draws him without wings on his headpiece.

Drawing #10 - 1962

Because of reader's requests, Kubert returns wings to Hawkman's headpiece.

Drawing #11 - 1963

Murphy Anderson version. Wings on headpiece are higher and tighter.

Hawkman appears as a co-feature in Mystery in Space and in 1964 is awarded his own book.

Drawing #12 - 1967

Dick Dillin and Chuck Guidara version. Headpiece wings have more flare, but art is scratchy.

Drawing #13 - 1968

Murphy Anderson takes Joe Kubert pencils. Hawkman's two best artists together.

Hawkman is now a co-feature with the Atom.

*Note - Headpiece change from new to old, in a few All Star issues, is because stories with moral and patriotic messages were published out of sequence.

King Richard



(Amateur Contributor)

While at the SCARP con I got a chance to interview one of random's more talented contributors - RICHARD BUCKLER. Rich (49 years of age) has recently gone pro, by doing the pencils for Future Teen Titans stories to be inked by Nick Cardy. I asked Rich the following questions.

M.G. How did you get into fandom?

R.B. By accident. I read Superman and loved Kurt Swan. As a matter of fact I still love Swan, but not Superman. Then I discovered Marvel, Jack Kirby and that was it. I became a fan.

M.G. Why did you decide to become a fanzine editor?

R.B. I wanted to see my own stuff in print. I wrote to fanzine editors, but at that time it was hard to break into fanzines, so I started my own crudline. (Rich was a little modest there. Intrigue and Super Hero are two of the finer ditto ama-hero zines on the market.-MIG)

M.G. Who is your favorite artist?

R.B. Right now, Neal Adams, followed by Gil Kane and of course Jack Kirby.

M.G. Now that you're a semi-pro, what are you going to do with your fanzine?

R.B. I plan on still publishing it, but featuring more of the work of other fans.

M.G. Who's your favorite ama-strip hero?

R.B. I'd say "The Human Cat" because I like Richard Green's stuff. He's great.

M.G. Do you have any favorites in the newspaper strips?

R.B. I collect the Phantom regularly and when Agent X-9 came out, naturally I started collecting that too.

M.G. When will the next issue of your zine be out?

R.B. Super Hero #8 will be out in September. All orders should go to Rich's partner Paul Lagacius, at 86 Elm St. River Rouge, Michigan.

(Continued on ditto pages)

(Mongro Mania #3.)

Mongro's Forest Kingdom



In the planet Mongro there are many races and cultures. These races range from primitive to super scientific. The region where both are most abundant is Mongro's Forest Kingdom. The forest itself abounds with great, carnivorous plants and huge, man-eating animals. Death lurks on every side. This is the part of the forest kingdom that Flash Gordon was first introduced. His rocket had been shot down by King's air patrol and he, Dale and Dr. Zarkov were forced to flee into this primitive world. Flash fought and overcame many forest menaces and finally became leader of the forest's Tusk Men: a group of savage hunters, who at first tried to cook him alive. However, I wish most to deal with the part of the forest kingdom that is above all this. Four hundred feet above this, to be exact. The only safety from the forest menaces lay in the trees. Using a vine-elevator, Flash and company were lifted to the very tops of the trees and to the kingdom proper. Here they were confronted by a great broad highway and the snow-white palace of Barin the forest king. Barin, by the way, was the rightful ruler of Mongro and whose throne was now occupied by the tyrant King. Barin was given the forest kingdom, when he and Flash were the winners of the Tournaments of Mongro. He then proceeded to build huge highways in the tree tops and a palace of most regal splendor. This land above the forest was known as Arboria. But even here, two cultures clashed. For in these trees also lived the Horned Apes. These beasts hated the tree men and tried time after time to destroy them. The apes were finally defeated, when Flash Gordon and Barin's tree men tricked them onto a vine bridge and cut both ends, dropping them thousands of feet to the ground below.

Another beast that menaced the kingdom of Arboria was the Harpy Bats. These were huge flying creatures that could carry a man off with ease. The tree men always had to be on their guard against them.

In "The Forest Kingdom", Alex Raymond's art began to take on the look of a draftsman. The utilization of both the primitive and the highly civilized was brought out to its fullest. I believe, of all the places Raymond created in his Mongro series, Arboria is the most picturesque.

- Martin L. Green

Whiz of a Wiz

by
Bob
Osgrove

Hell Synd. '65

There is quite a bit said in random about Johnny Hart's humorous B.C., but surprisingly, not much is heard about his better effort, THE WIZARD OF ID, which he does in collaboration with an old friend of his, Brant Parker. Altho' Johnny does the scripting and Parker the art, the art on Wizard of ID is very similar to Hart's art on B.C., as you can see by the accompanying illustrations.

Hart enjoys telling how when he and Parker first created the strip, they looked themselves in a room and worked almost day and night for a week. Unfortunately, the boys from the comic syndicate arrived a bit ahead of schedule, thereby catching the



two artists in pajamas, needing shaves. After they had looked over the samples, tacked to the wall, Hart asked, "What do you think?" replied the boys from the syndicate: "We think you're disgusting, but we love the strip!"

Hart was born in 1931 in Endicott, New York, and ended his formal training in 1949 when he graduated from high school.



(The King)

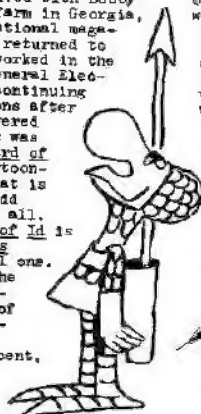
During this time, he discovered for prehistoric gags. Thus was and later in 1964, The Wizard of ID. Hart is, like many cartoonists, a "gag" writer. That is to say, his ideas come at odd times in bunches, or not at all.

Like B.C., The Wizard of ID is not a gag strip such as Bugs Bunny, but rather a satirical one. Much of the humor lies in the anachronisms, or the contemporary actions or thoughts of the supposedly archaic characters. Presiding over the kingdom of ID is the complacent, nasty king, humiliated because of his Lilliputian size. He is despised

Later, he served in the air force, where he contributed (?) to the war effort. While serving his time in the service, he married a young Georgia girl named Bobby. While serving in Korea, he drew cartoons for the Pacific Stars and Stripes.

After he left the Hart lived with Bobby mother's farm in Georgia, gags to national magazine. Later, he returned to home and worked in the ment of General Electric the time continuing gag cartoons after

Air Force, on her where he sold zincs. his former art department, all with the work. his love born B.C..



(Sir Rodney)

(over)

by his subjects, and attended on by the cynical Duke, and Sir Rodney, a cowardly knight. The real hero of the strip is the bumbling, hen pecked wizard, who is constantly pestered by the omni-intoxicated court jester. Other interesting characters include Spook, the prisoner; Turnkey, his guard; and a totally corrupt lawyer. Unlike such satirical efforts as *Pogo*, *The Wizard* satirizes the entire human race, and does not delve into the world of current political figures and events.

SHORTHAND, SHOCK GIBSON

by John Lawrence

In 1939 Shock Gibson made his appearance in *Speed Comics* #1. (a Family Publication) In this issue he discovered the secret of electrical energy and turned himself into a human dynamo capable of flight, hurling electric bolts, great strength and invulnerability due to the wall of electricity enveloping him. When his power ran down, he merely grabbed some bare electric wires and recharged his power. For the most part though, he would recharge himself in his home, by use of an electrical energizer. (A machine resembling an electric chair.)

The accompanying illustration (*Speed Comics* #13 - 1941) shows Shock Gibson battling his Nazi counterpart. This story came about when a Nazi spy was fleeing from the authorities. To escape them, he hid in the home of Robert Gibson. (Shock's alter ego) Gibson, a private in the Army, was aboard a destroyer conveying a large number of troops and supply ships across the Atlantic. Seeing that no one was home, the spy sat down on what he thought was a chair. Suddenly he was knocked senseless by an electrical shock. He had accidentally sat in Gibson's electrical energizer. When he came to, he found he had the tremendous powers of Shock Gibson. He eluded the authorities, donned a costume and went to attack the convoy Gibson was with. Aboard the destroyer, Gibson talked with an old girl friend who had signed on as a nurse. Then, out of the mist, came Nazi dive bombers, destroyers, and submarines led by the electrically charged Nazi spy. Seeing him, Bob changed to Shock Gibson and rocketed to the attack. Hurling an electric bolt at the Nazi he found it took no effect. Shock decided to wear his opponent down by attacking the Nazi forces. It worked fine. Shock destroyed the Nazis and the spy wasted his energy trying to stop him. Shock thought the

SHOCK GIBSON



spy would have the last laugh though, for his electricity was depleted before the spys. But Shock lucked out; for just as the spy attacked his power ran out too and Shock clobbered him. Shock then recharged his power on a sinking Nazi ship's generator and returned to his role of Robert Gibson aboard the American destroyer.

COSTUME CON-TEST

by
Martin L. Grein

The date: Saturday, July 6, 1968. The place: The Terrace Ballroom of the Statler-Hilton Hotel. The occasion: The SCARF costume competition.

It was a little after 9 p.m. when I arrived at the Statler-Hilton's Terrace Ballroom. At the front of the room was a raised platform on which a long table and 4 chairs were placed. This is where the judges of the costume competition were to sit. I looked around the hall and saw Larry Irie. I wandered over and watched him draw an Altron Boy for a young fan. Just then, my wife called my attention to the first costumed arrival. It was The Phantom Detective. (See photo page for picture.) He was play-acting with some fans, at the front of the hall. Soon after, he was joined by an array of other costumed heroes. The Blue Beetle, 2 Spectres, The Green Hornet, Merlin the Magician, Iron Man, Barbarella, Captain Marvel Jr., Queen Hippolyta (Mrs. Seuling) and the cutest entry of the whole contest; the two Seuling girls, as Wonder Girl and Wonder Tot.

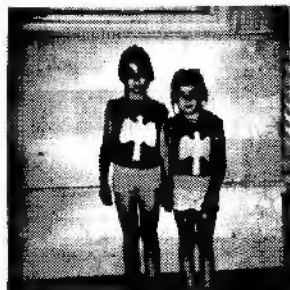
Now the judges took the stand. They consisted of Jim Steranko, Joe Orlando, Charles Biro and Sal Trapani. Phil Seuling took the microphone and introduced each character as he walked across the stage. There were to be three winners. The most humorous, the best costume and the most original. Just then, some new arrivals came in. Three girls dressed as characters from the TV show, "Dark Shadows". They too went before the judges. Finally, the judges made their decision. The most humorous went to Iron Man. The most original to Barbarella. And the best costume to Captain Marvel Jr.

For a prize, Joe Orlando drew a picture of each of them in costume. The costume party came off well and everybody seemed to have a good time. An event like this is always a colorful asset at a comic con.

(Wonder Girl and Wonder Tot)-



IRON MAN-BARBARELLA-CAPTAIN MARVEL JR.



(Black Knights
are copyright
Marvel Comics
1968)



CON - FUSION (continued from page 3)

"This," said Stan, "is, to my mind, an event that is long overdue. Jack is --well, he's just the best in the business. And if you look at his work, he keeps on getting better and better. Even from month to month."

As Martin commented to me, "He sounds like he's quoting from you in 'Champion', Bob." Naturally, I agree with Stan completely.

That night, I got to bed about 1 o'clock, and still awakened early enough for the opening of the con the next day. The first talk was by Craig Flessel, the Sandman artist of the forties. Craig discussed working conditions "back then", and commented on comic art in advertising, Siegal and Shuster, and the way he used photos of such personalities as Ronald Reagan for his art on David Crane.

After the panel broke up, I ran into Len Wein and Rich Hubenfeld, both of whom had their "mug books", featuring originals by about nine zillion artists, in their possession. I went thru each of them about three times, gawking at the work of Len Star, John Romita, Pam (not to be confused with Pal), Al Williamson, and many others.

(MIG) - Collaborating with Williamson and Goodwin.

The lecture I perhaps enjoyed the most was the one on collaboration by Al Williamson and Archie Goodwin. These two make a great team and their surprising humor kept the audience and myself entertained for over an hour. Archie's part of the collaboration is

that he does the story synopsis. He then draws little pictures to fit the synopsis and goes back and fits the dialogue to the pictures. The final result being a closer connection between the story and the pictures. It takes a full day to write the script and 4 or 5 days to draw Agent X-9. During the lecture it was mentioned that Stanley Pitt (the Australian artist who does Gully Foyle) may possibly work for DC.

If an artist enjoys his work it shows. When he doesn't and treats it like a job, it shows. This was the feeling of X-9's artist, Al Williamson. Al gets his background material from movies stills, magazines, etc and though he admittedly swipes, his figures are his own. Al wrote the first new Flash Gordon book with Larry Irving and also wrote the first story in book four and the second story in book one. He, like myself, is a Flash Gordon fan and has a large amount of Flash Gordon material. Al talked about working with Frazetta on Capt. Comet in 1950 and how, in 1948, he worked with Hogarth on Tarzan. As he put it, "I pencilled a couple of pages". Al learned more, in 4 years, from John Prentiss, on the Rip Kirby strip, than all his years with comic books. Al also told the fans, he's not planning any more comic book work in the near future.



1968



Film Showing. Having only sat thru the Captain Marvel movie in order to see the Australian film and the DC promotional film, I left in the middle, hungry starved and quite disappointed. The films hadn't showed up. Martin stayed though, as he's a serial fan and liked the Capt. Marvel film.

While Martin was still at his hotel room, Ellie and I went to listen to Dr. Sol Davidson's speech on the history and "culture" of the comic mag. Since it was similar to other written material, I won't go into it here. At this point MLG walked in and told me that some fan outside wanted to speak to me. All the fan wanted was a copy of my fanzine, but it proved worth while for, at that moment Sal Trapani, John Romita and Gene Colan walked in and started doing sketches for the fans, who immediately mobbed them. Neal Adams, who I was fortunate enough to obtain an original sketch from, was another caught in the sea of fandom. (MLG) - While Bob was busy with Neal Adams, I ran into a really great guy, Larry (Monsters and Heroes) Ivis. Larry gave me some insight to his creation - Altron Boy. He told me that, when he was a youngster, he wanted to dress up as a super hero. He thought he'd look silly in a Batman or Robin outfit, so he created his own hero costume - that of Altron Boy. He says it still fits him today. I found Larry had a quick eye, when he spotted the bar shaped design I swiped from Monsters and Heroes, for the line under the Featuring Steve Ditko scroll on issue #2's cover. Hope you don't mind the Altron Boy swipe this issue, Larry.

SATURDAY, July 6: Lee Falk made an extremely interesting speech on the adventure strip, he told of the Phantom's circulation and commented how when Phil Davis was called upon to draw a action scene of galloping horses, he swiped it from Alex Raymond. Later when Falk visited Alex, who was drawing his latest strip, he noticed Phil's drawing tacked above the board for reference. "My GOD!" he cried, "WE SWIPED THAT FROM YOU!" In another amusing story, Falk related how a jungle queen who contemplated marrying the Phantom learned that he was 400 years old. "Let's see," she pondered. "When I'm 26, that will make him...408 years old!"

Instead of eating out that day, MLG and myself attended the banquet honoring Burne Hogarth and Will Eisner. At our table was Marty, his wife, Dick Ayers from Marvel, and Jerry and Jean Bails. While discussing the legalities of Marvel's GHOST RIDER, Jerry was drawn into a debate with MLG on Black Canary's participation in the JSA. It turned out they were BOTH right, but the debate was cut short as Will Eisner charmed the crowd after being presented with a SCARP plaque. The next award winner was Burne Hogarth, who made a valid speech with interesting points, but succeeded in offending some of the people in attendance. In my opinion, the speech was interesting, altho' out of place

It was said of Hogarth's speech that it is like his art. Powerful, stern and uncompromising--even in places where it might have been better to do so.

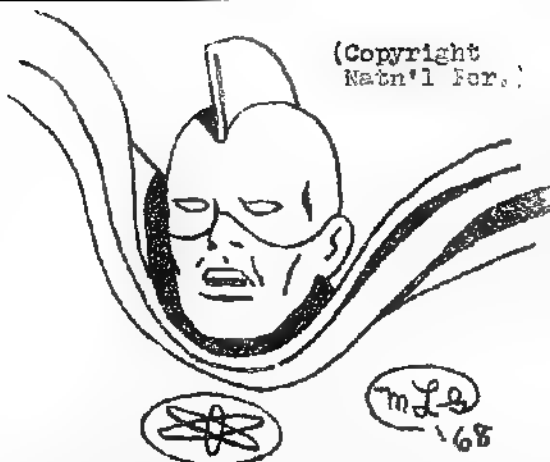
Next on the docket was one of the best--a panel on Comic Strips vs. Comic Books. Al Williamson and Neal Adams were not able to appear, leaving the panel at Joe Orlando, John Benson, Leonard Starr and Gil Kane and Dick Giordano, who offered to fill in. Kane spoke first, maintaining that comic strips were the result of more work than comic books, that they were a more polished product, and that comic books were produced under factory conditions. This visibly annoyed Joe Orlando, who commented that he didn't like it when people who made a living in a business turned around and knocked it. Gil attempted to clarify himself by saying that he wasn't knocking it, just accepting it for what it was. He added that some artists, like Jack Kirby, do fabulous work on comic books, and would lose much of their appeal in a strip. Orlando, somewhat pacified, was still not happy. Joe claimed that "It's only a factory, if you make it one. Gil is a good artist and I wish he'd stop knocking himself this way."

"I'm not knocking myself," returned Gil. "I'm simply saying that the artist has to turn out a fantastic number of pages per week. It would be impossible for Lennie Starr here to put as much time into a comic book as he does into Mary Perkins. In fact, this is why the super hero is what comics are best at--

(Copyright
MLJ)



(Copyright
Nat'l For.)



simply because of all the work the artist somehow manages to put into his lousy script. This is why all humor comic books are lousy--something like Peanuts isn't possible at the rate comic books are turned out."

At this point, Dick Giordano, who had remained on the sidelines, took the opportunity to say that Neal Adams put just as much work into each panel as he did with his Ben Casey strip, and added "so it can be done." When asked which of the fields he would rather work in, Dick replied that ignoring the financial aspect he would rather work as a comic Book artist, simply because he could change the size of his panels and had a lot more panels to work with.

Irene Vartanoff questioned Leonard Starr on his statement that "Comic strips are read by the housewife. 80% of the readers of even Steve Canyon are housewives, and that's what Steve Canyon is aimed at." When Poison IV commented that Leonard didn't have Mary in many romantic involvements, which was her idea of what would appeal to a housewife, Len countered with "This strips has been running for ten years. How many romantic involvements can you have and still hold the readers interest? (and as I commented to Martin, what would Mary's husband say.) This is why your central character isn't too extreme, and must remain a sort of focal point for the other characters in the strip. I will say though, that Mary is more involved, at least in terms of her reactions to incidents, etc., than most other strip

characters are

As this program reached its senses-shattering climax, I spotted my friend Tom Fagan and walked over to speak with him. Leonard Starr was drawing Mary Perkins for him, and I watched in great bound fashion. Previously, Tom had invited me to come along while he looked at the original art for the Batman-Deadman teamup. An episode which resulted in my leaving my briefcase in Ellen Vartanoff's apartment. (MLG - See gang there he goes again - losing things all over the place.) I lost more things at this convention than I ever did in my life. (MLG - You should have seen Bob when he forgot my wife had his convention pass. He, while I sat and watched, tore his room apart for 15 minutes before I broke down and told him Ellie had it.) The briefcase was fortunately recovered when I realized, around an hour later, where I had left it. About this time MLG walked in and we left for dinner.

When we returned 3/4 of an hour later, it was time for the costume contest, where my difficulties with the camera were insurmountable, not to mention being hard to overcome. Luckily, Martin covers the costume contest later in the issue.

After the costume contest, sort of ended around 11:00, the auction. At this point Joe Fantuschio came by and the next one and myself struck up a conversation with him. Scarcely had a begun, when Joe Orlando walked over, took a seat behind us, and joined in the conversation. Never having had the opportunity to talk with Joe personally before, Martin and I were both glad to meet him. He impressed me as very sincere and interested in his work.

For the conclusion of this article, I'll turn it over to MLG (MLG) - NOW what was to be the highlight of the con, for me, happened. There was an auction - with Jim Steranko as first prize. Yes - I WON JIM STERANKO! I had his great artistic talent, at my disposal, for more than an hour. Bob, Ellie and I talked with Jim in his room, while he turned out some beautiful pieces of artwork. (which are now framed and hung in my living room.) One of the drawings will be presented here next issue, with the lecture he gave at the end of the con. DON'T MISS IT!

(cont. Next page)

EXTRA - ADDITION TO "THE FIRST INHUMAN'S" ARTICLE.

SUPERKATT

Originally, I wasn't to feature Superkatt. The character really wasn't a super animal, in the sense the others that I featured were. However, when my friend Tom Fagan wrote me expressing a desire to see him, I whipped up this drawing and info on him. Tom - this one's for you, Pal.

Superkatt (by the way, I'm spelling that correctly) appeared in Giggle Comics, published by Creston Publications. Superkatt was always dressed in baby clothes, but when in action, has the punch of a superman. He was aided, in his war against injustice, by a dog named Humphrey. Ol' Humphrey was the one who picked Superkatt up after he had been clobbered by some foe in the course of the story. Superkatt before going into action, was a great one for flowery dialogue. (Sort of like certain Marvel heroes.) Humphrey, on the other hand, spoke like he had a Brooklyn accent. Superkatt was funny to read and was a popular feature in his day. - MLG.





During the short time I spent with Jim, I really began to like the guy. Not just as a terrific artist, but as a man. Now, I like to think as Jim Steranko as a friend, rather than a comic pro. And as I've said before - "Jim, you're the greatest, (BABY)".

It was Sunday now and time to leave for home. We had stayed longer than planned, to listen to Jim Steranko talk on "Drawing for the Comics" and we were now looking for Bob Cosgrove's ticket home. (That's right. He lost it!) It is unfortunate, but we missed a chalk talk by Milton Caniff and a talk by Charles Biro, creator of the original Dare Devil. However, Tom Pagan talked with Mr. Biro and discovered some interesting facts. They will be included in Tom's upcoming article for this zine.

Well, the convention was over and we were all on the train, heading home. I smiled and was saying to Bob and Ellie, what a great time I had. Suddenly, Bob jumped up and screamed, "Oh no! I forgot the photostats of original art, I paid for."

ON THAT NOTE, THE CONVENTION REPORT

ENDS.

RICHARD BUCKLEE

(continued from page 8)

M.G. What else are you interested in besides comic books?

R.B. Art, like Frazetta's; science fiction, paper backs, sword and sorcery. I like to read a lot, to keep up my vocabulary and to help me write better.

Rich's plans for the future consist of working on the Teen Titans for National (If he doesn't get credit on the stories, you may not recognize his work, because of Nick Cardy's inking) and trying to get established in comics. When asked why he went to DC rather than some other company, he replied, "Because I wanted to. They treated me the best, and were really interested in my work."

Dick Giordano, when at Charlton gave Rich a lot of helpful criticism and now that he's at National he's giving Rich even more.

Though I'd never met Rich until the SCARP con, I've felt a distant kinship to him. For it was in his fanzine that Bob Cosgrove's hero Space Guardian first appeared. (Space Guardian is the super hero I illustrate for Bob's fanzine Champion) I really enjoyed meeting Rich and hope to have the pleasure of doing it again sometime.



Space
Guardian

COMIC CHAPTER

ARTIE: RIGHTS?

m28
168



(copyright Marvel Comics)

For this issue the chatter section is completely ditto. The reason for this being the John McGeehan contest. I wanted that to be offset, so it would be more readable. Also the letter column will be abbreviated, due to the length of the "Con Report".

Most of the chatter, this issue, concerns Jim Steranko. First, how many of you noticed the difference in the Hulk's head on the Hulk annual's cover? It was not drawn by Steranko, as was the rest of the drawing. However, if you look at the ad for the annual, you will see the Steranko version. Jim tells me that he will soon be doing a book on the living legend of WW-2 CAPTAIN AMERICA. In fact he is Cap's new artist. Jack Kirby will be doing The Inhumans, in their own book. Also Jim's sword and sorcery book, Talon, is going to be submitted to the comics code. This sort of puts a crimp in Jim's idea about Talon. It's a shame, because I saw some advance art on Talon and it was great. However, for all you sex and blood fans, Jim will have a Talon portfolio in the new issue of Witzend. Get that one gang. I know I am.

I happened to be looking through some back issues of Fiction House's JUNGLE COMICS, (No. 104 to be exact) when I really got a laugh from the Camilla story at the end of the book. (Camilla, by the way, was a scantily clad jungle girl, in zebra skin.) The story was about a half mad doctor who was trying to kill the jungle girl and get a jungle treasure. The laugh came, when I saw the name of the doctor. It was one Doctor Wertham. I wonder if this was Fiction House's way of getting even with ol' "Seduction of the Innocent" Wertham.

LETTERS:

As I am low on space I'll print excerpts of some of the best.

JIM STERANKO - Thanks for the Comic Crusader. I think it is the only way to handle a project of this nature - offset, good readable type, plenty of illustrations. I hope you'll find enough time and patience to keep turning out a book of this quality.

STEVE DITEO - I just received the Comic Crusader #2. I enjoyed reading it. Wish it was longer.

TOM FAGAN - I am going to tell you this--and I mean it not to flatter you but I say it sincerely. To my mind Comic Crusader and Champion can very easily become the best fanzines now in fandom. You're already well on your way and no zine of your type exist today.
(THANKS TOM -MLG)

LARRY HERNDON - CC #2 was a fine issue, with the Ditko material being the hi-light point for me. If you keep your future issues as good (or better) than the past issues have been, and I'll be a regular reader!

STEVE FRITZ - I just wanted to tell you and Bob that I feel your zines are one of the best put together and executed zines I have seen from fandom. It's a shame that more of fandom doesn't realize you exist.
(PASS THE WORD, STEVE. PASS THE WORD)

JON JENSON - Well you've finally done it. What you ask? The cover of CC #2 - it's great. It's truly one of your best - no kidding.
(THANKS JON - JON IS MY #1 COVER CRITIC.)



(copyright - Hillman Per.)

The COMIC CRUSADER NO. 4

25¢

(On Sale by Dec 3.)

FEATURING

1. Jim Steranko's Con Lecture - "How I Draw for the Comics". (Plus - the drawing he did for MLG at the SCARP Con.)
2. Part 1 of a great History of AIRBOY by Tom Fagan.
3. Some really great John Pantucchio art



CHAMPION No. 4

After a slight
delay Champion
is now on sale.

FEATURING:

An outer space issue
with art by
Martin Greim
Donna Astin
Bob Cosgrove

This really unusual
issue is only 25¢

ORDER FROM:

Bob Cosgrove
58 Massachusetts Ave
Braintree, Mass. 02185

The special features for this issue
include:

- John Carter of Mars article
by Martin Greim
- An Idiot's Guide to Robert Kanigher
by Bob Cosgrove
- Some great art by the lady from
Fairhaven, Mass -
Donna Astin

HEY! GUESS WHAT?

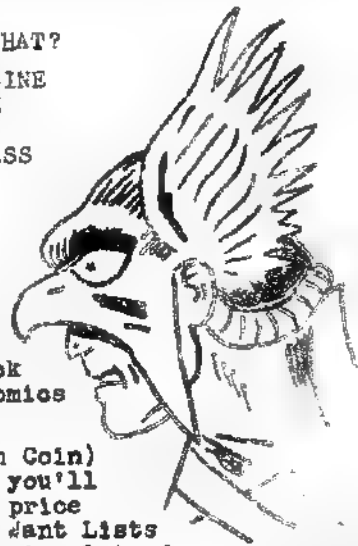
STAN'S MAGAZINE
EXCHANGE
BOX 62
BROCKTON, MASS
02403

Has just
gotten in a
whole batch
of "Golden
Age" mater-
ial - plus
a large stock
of Marvel Comics
and DC.

Send 25¢ (In Coin)
to Stan and you'll
receive his price
list. Send Want Lists
too. He's got a lot of
comics there gang.

Stan has a large selection of
of Big Little Books and paper
backs - so don't miss out send
for a price list today.

(Adam Strange and Hawkman are
copyright © National Per. - 68)



Martin Gustin
Presents...

DEFENDER



"IN THIS TOWN A HERO"

LEGEND

The Defender has defeated Pha-Lax, the Ruler's machine of destruction; but because his powers are more than human, General Westman believes he is an alien and orders his arrest.



I'm afraid I can't let you arrest me, General, and explanations will have to wait until another time.



Before the guards can react, the man from tomorrow pulls a lever on his belt and creates a force field.



He then turns his belt dial, decreasing his molecules and walks through a wall to safety.



Blast it! He got away; but I'll call in someone he won't escape.



Later, as David Manning, the Defender, reads the news of his battle with Pha-Lax.



The papers said, General Westman has sent for a man named Space Guardian, to track me down.



Pha-Lax thought I was him, so I think I'd better pay General Westman a call. Perhaps this Space Guardian can help me get to the Ruler.



The news said the General was meeting with Space Guardian, in a suite, on the 21st floor of the Statler Hilton.



To avoid any soldiers, I'll go in by window.



General Westman, I want to see you.



Funny thing, he wants to see you too!



The General yells, "Get him!" and the Defender moves instinctively to escape.

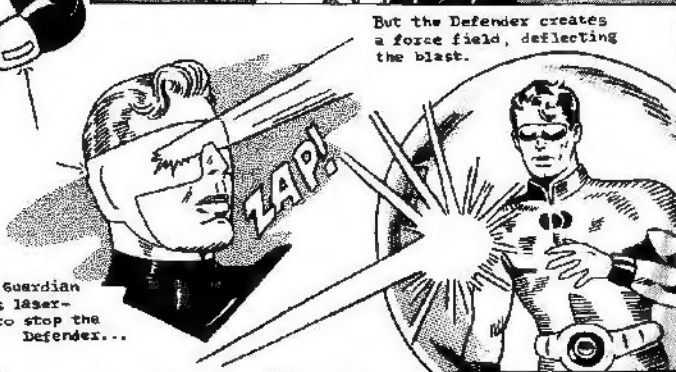


However, Space Guardian is too fast for him.





Space Guardian
uses his laser-
vision to stop the
Defender...



THE
HUMAN
TORCH

Copyright Marvel Comics Group

CAPTAIN
AMERICA

The SECOND time around

by
Martin
L.
GreinTHE
SUB-
MARINER

The big stars of Marvel Comics in the 1940's were The Human Torch, Captain America, and the Sub-Mariner. In 1961, when Marvel began its new line of super heroes, it was only natural that these three heroes be brought back in a revised version. Many believe this was the second appearance of these three heroes - but they're wrong! Back in 1953, for a short time, the original Human Torch, Captain America and Sub-Mariner were given a new lease on life: beginning in Young Men comics #24. All three were presented in new stories, with each story recapping their origin and telling how and why they were coming back into action. So fans, the following is an account of Marvel's BIG THREE in their "Second Time Around".

THE HUMAN TORCH

The Human Torch - evil's greatest enemy was back - but where had he been since the 40's and what was bringing him back? The story opened with the Torch battling a group of gangsters. It seems that years before

these gangsters were responsible for his disappearance. They had used a solution called X-R to put out his and Toro's (The Torch's young partner) flame and then buried him in the desert. However, the Human Torch didn't die. (Faintly because the original Torch was an android.) The Torch lay there for a long time smoldering and then one day a terrific explosion shook the ground around him. A peculiar sensation swept through his body and suddenly he burst into flame again. He then blasted and burned his way out of his grave. As he flew skyward, he saw a giant mushroom shaped cloud rising from the spot buried. Later he learned that it was an atomic explosion and that he had been buried at Yucca Flats, Nevada; where the government was now doing atomic testing. The Human Torch's body was now radioactivated, giving him much greater power than he had possessed in the 40's. It also gave him immunity to solution X-R. The Torch made short work of the gangsters and turned them over to Chief Wilson of the New City police. Upon questioning the gangsters about Toro's whereabouts, the Torch found they had delivered him behind the Iron Curtain in exchange for the X-R solution. Like a blazing meteor, the Human Torch flamed across the Pacific Ocean toward Korea. In Korea, the Torch asked the front line troops about mysterious streaks of fire that had recently been sighted. Suddenly, overhead, Toro appeared. When the Torch approached him he found that Toro had been brainwashed into helping the communists. With a blast of his more powerful atomic charged flame, he knocked Toro out and flew him to the U.S.A. After Toro had been delivered to a hospital, Chief Wilson told the Torch that his daughter had been kidnapped by a gangster named the Butcher and that for a ransom the Human Torch had to deliver himself



where he had been

buried.

Later he learned that it was an atomic explosion and

that he had been buried at Yucca Flats, Nevada; where the

government was now doing atomic testing. The Human Torch's

body was now radioactivated, giving him much greater power

than he had possessed in the 40's. It also gave him immunity

to solution X-R. The Torch made short work of the gangsters

and turned them over to Chief Wilson of the New City police.

Upon questioning the gangsters about Toro's whereabouts, the

Torch found they had delivered him behind the Iron Curtain

in exchange for the X-R solution. Like a blazing meteor, the

Human Torch flamed across the Pacific

Ocean toward Korea. In Korea, the

Torch asked the front line troops

about mysterious streaks of fire

that had recently been sighted.

Suddenly, overhead, Toro appeared.

When the Torch approached him he found that

Toro had been brainwashed

into helping the communists.

With a blast of his more

powerful atomic charged flame,

he knocked Toro out and flew

him to the U.S.A. After

Toro had been delivered to a

hospital, Chief Wilson told the

Torch that his daughter had been

kidnapped by a gangster named the

Butcher and that for a ransom the

Human Torch had to deliver himself



into a steel casket. The Torch did and the casket was dropped into the ocean. After the gangsters left, a flaming figure appeared over the site of the Torch's watery grave. It was Toro! The doctors had snapped him out of his trance and now he dove into the water to rescue the Torch. A short time later, the flaming duo rescued Chief Wilson's daughter and destroyed the gangsters. The Torch and Toro were united again and for a short time Marvel's original flaming heroes once again blazed across the pages of comics.

CAPTAIN AMERICA

The sequence I am about to relate has created an enigma since Captain America was brought back in the 60's. As many of you know, when Stan Lee brought Cap back, he had him encased in an iceberg from the end of World War II on. However, when Cap was brought back in the 50's, (a good ten years after W.W.II) he was a professor of history at Lee High School. I have always wondered how he got out of the iceberg for that short time. The thing that brought Cap back into action, was an incident regarding the United Nations. It seems that the Red Skull had crashed the U.N. building and was holding the delegates prisoner. Up to this time Steve Rogers had refused to become Captain America for he believed his work was done and there was no need for his return. However, when he and his youthful aide Bucky (the same character supposedly destroyed after W.W.II) learned that the Red Skull was at the U.N., he realized it was time for CA to come back. The Red Skull was now working for the communists and wanted the Secretary General, of the U.N., turned over to him, to make sure the Reds would win all their demands. Suddenly! - Captain America and Bucky came crashing through a window and attacked them. The Red Skull screamed "He's back from the dead - stop him - stop him", but to no avail. Captain America, symbol of patriotism, defeated the Skull and his men after a brief but violent battle. The next day, at the Lee School, one of Prof. Rogers' students asked him if he thought Cap was back to stay. Prof. Rogers replied, "You bet he is!" However, old Cap was wrong, for he lasted only a brief time.

THE SUB-MARINER

Of the three aforementioned heroes, the Sub-Mariner was the only one whose explanation for coming back into action, could easily connect with the one he has today. Drawn by his creator, Bill Everett, the Sub-Mariner was called back into action after a number of ships had met with disaster, near a tiny coral island. The government and maritime officials were mystified and all attempts to solve the mystery met with failure. In New York City Betty Dean, an old acquaintance of the Sub-Mariner's, called her friend Admiral Saybrook, in Washington. An hour after she placed the

(continued next page)





call an aircraft was on its way to the South Pole to bring the Sub-Mariner to New York. Betty Dean first met the Sub-Mariner when she was a police woman, being used as a decoy to capture him. The Sub-Mariner had come to America bent on revenge, after the Americans had unknowingly destroyed his Arctic city. Betty convinced him that his attitude towards the U.S. was wrong and he became a valuable ally during W.W.II. After the war he received many decorations from the Allied Nations and then turned his talents to the enforcing of law and order. A few years went

by and he retired. He left America and went home to try and rebuild his lost empire. Now the Sub-Mariner was returning to action. Namor came to New York and several days later he and Betty Dean parachuted on to the coral island, near the ship disasters. The Sub-Mariner soon discovered that robots, from the planet Venus, were responsible for sinking the cargo ships. It seems these robots were here on an exploratory mission, preparatory to a mass invasion. Using his mighty strength, he trapped them in their underwater base and captured their robot king. However, when he brought the king to the surface, the other robots destroyed the base and the robot king went dead. The American officials, after checking the site and hearing the Sub-Mariner's story, refused to believe that they had been visited by an invader from outer space. The only proof Namor had was an inert metal robot. I believe Bill Everett's art work on the Sub-Mariner, at this time, was probably the greatest he has ever done. Though this water world hero was only revived for a short time, Mr. Everett's art was at its peak. It is also interesting to note that in this first revised adventure, Namor had wavy hair instead of his usual straight triangular shaped hair.

THE JOHN MCGEEHAN CONTEST



This contest is a 'Comic Crossword Puzzle' with the original artwork for issue #2's Defender strip and a whole U.S. dollar from John Mc Geehan, as the prize. The terms used are all taken from in print comic books and from the initials or titles of comic fanzines. The letters (abb) are given after the word(s) when an abbreviation of the word(s) is wanted. If the letters (int) are given, it means the initials of the word(s) is wanted. If a --- is given, a word is to be put in its place. So on to work and happy solving.
(EARLIEST CORRECT ENTRY WINS)



WORDS ACROSS

1. Alley Oop's girl friend
3. The strongest member of the Fantastic Four
9. Thor villain whose name is Dr. Jekyll's alias
10. One of the Metal Men
11. ---boy (League of Super Heroes member)
13. Magnus' Girl Friend (last name)
14. DC writer (last name)
15. Zine published by Margaret Gemigani (int)
16. Superman's girl friend (last name)
18. Fanzine published by E. Reinsel (int)
21. Adzine now pubbed by Bill White (int)
23. Human Torch foe named after a long thin fish
24. Zine pubbed by The Texas Trio (int)
26. Thor 'snake' villain (int)
27. The Bat Hound
29. Other name for Mr. Fantastic (int)
31. Editor of Marvel (last name)
32. Zine pubbed by Fred Romarek (int)
34. The Planet of the Guardians
36. Superman's natural mother
39. Gotham's City's crime fighter
41. Zine pubbed by Mike Tuohy (int)
43. Humblest of the Metal Men
45. DC group who were featured in a movie serial
47. Phantom's sweetheart (last name)
48. Defunked zine pubbed by Al Kuhfeld (int)
49. The Robot Fighter
53. 'Baby' Wonder Woman (int)
55. Hero famous for his hammer
57. Chinese member of the Blackhawks (int)
58. Letterer for Marvel (last name)
59. Policeman from Thangar
62. Zine formerly called 'On The Drawing Board'
63. Zine pubbed by Don Thompson (int)
65. Fantastic Four villain who is 'Impossible' (int)
66. DC villain who collects hats (int)
68. Artist of Green Arrow (int)
72. Defunked zine pubbed by Margaret Gemigani (& E. Weingroff)
74. Hulk's nemesis (last name)
76. A deceased Howling Commando member (int)
78. Secretary to Tony Stark (last name)
82. Defunked zine pubbed by Dick Lupoff
83. John Chambers abb. for his zine 'Fantastic'
84. Defunked zine pubbed by Paul Feola & Gerard Jones
86. The Magic Agent (last name)
89. One of the three mighty demons of pre-history (from JLA)
87. Zine pubbed by James Rosson (int)
88. Defunked zine pubbed by Buddy Saunders
89. Robert 'Rebel' Halston (int)
90. Zine pubbed by Bill Dubay (int)

91. JLA villain whose 'desperate' (has a third eye)
92. Defunked zine devoted to Krazy Kat (int)

WORDS DOWN

1. Superman's pal
2. A Blackhawk member
3. Defunked zine pubbed by B&C Dubay (int)
4. Mann's champion (first name)
7. Inker of the Flash (last name)
8. Flying member of the X-Men
12. Dr. B. Banner's girl friend (last name)
16. One-shot comic checklist pubbed by G.B. Love (int)
19. Dr. Solar's nemesis
20. X-Men member
22. Zine pubbed by G. Reinsel
23. Letterer for Marvel (last name)
25. Defunked zine pubbed by Parley Holman
28. Defunked zine pubbed by B. Bubnis Jr.
30. Alanna's home world
33. Archie 'insect' villain
35. Artist of Korek & Magnus (int)
37. Zine pubbed by Bruce Pelz
38. Smallest member of the JLA
40. Peter Parker's girl friend (last name)
42. Zine pubbed by Rudy Frankie (int)
44. Barry Allen's girl friend (last name)
46. Small size Marvel hero
48. Gotham City's Police Commissioner (last name)
50. Zine pubbed by Mike Orgarek (int)
51. Zine pubbed by Fred Norwood (int)
52. She had a crush on Hawkman (last name)
53. --- Tomorrow
56. Defunked zine pubbed by J. Gieb
57. X-Men member
60. Defunked zine pubbed by B. White (int)
61. Doom Patrol member (int)
64. The first and most famous of the comic zines (int)
67. Zine pubbed by Larry Herndon
69. 'Special' zine pubbed by G.B. Love (int)
70. Boy who can control the Hulk (int)
71. Comic featuring Dr. Strange (int)
73. Green Lantern's sweetheart (last name) (old sweetheart)
75. Green Lantern villain who uses sound
77. Zine pubbed by Paul Noslander
79. Fire member of the Fantastic Four (last name)
81. Heaviest of the Metal Men
82. Zine pubbed by G.B. Love
83. Zine pubbed by Ronn Foss for faneds
84. Zine pubbed by Bob Butts (int)
87. Zine pubbed by Robert Jennings (int)
88. Kanjar -- (JLA villain)
89. Artist of Aquaman (pre '68)